

2225
"Go deep enough there is music everywhere."—*Carlyle*.

The Minim,

A MUSICAL MAGAZINE FOR EVERYBODY.

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MR. HAMISH MACCUNN.

MR. HAMISH MACCUNN.

The subject of the present sketch, whose name is now so well known in the musical world, not only in Great Britain, but also across the "herring pond," is a true Scotchman in every sense of the word. Like most of his countrymen, he is a man of few words, especially about himself and his work, but what he does say is pithy and very much to the point.

It is just ten years since his first important work was introduced to the musical public. Its success was at once established, and since then any new work from his pen has been anticipated with more than usual interest.

When he was barely nineteen "The Land o' the Mountain and the Flood" was written, and it is not too much to say that it inaugurated a new school of Scottish music, judging from the many young composers who have followed his lead in clothing the beautiful ballad-lore of Scotland in a musical garb so peculiarly attractive and characteristic.

Space forbids the enumeration of more than a few of his best-known works, amongst which are:

"Bonny Kilmeny," "Lord Ullin's Daughter," "The Ship o' the Fiend," and his latest work, "Jeanie Deans," an opera in four acts, together with some sixty songs, the words of which are by some of the best-known Scottish authors.

He is a great admirer and supporter of the stage, and strongly advocates the greater encouragement of opera, which he thinks would largely benefit the great number of capable artistes introduced into the musical world every year by our musical institutions, who at present have not sufficient opportunities to utilise their talent.

English musicians, capable and talented though they be as a class, are not too strong either as performers on, or composers for, the stage. The pride of young Scotland, the admiration of young England, upon Mr. Hamish MacCunn many hopes are fixed; that they will be more than realised is our fervent belief.

[Our portrait is taken from a crayon sketch by A. J. Goodman.]



ENGLISH v. FOREIGN CONDUCTORS.

The exploits of Herr Levi, the famous Munich orchestral conductor, are not re-assuring to English concert-goers, accustomed as they are to take our native conducting on trust as a first-rate article. Herr Levi is one of the Bayreuth conductors. If there is one thing that the humble outsider, gleaning his notions from common rumour and from the musical critics, has hitherto supposed better established than another, it is that the Bayreuth orchestra is a wonder far beyond English resources, the inference being that if our conductors could only get such an instrument to play on, the result would cause the æsthetic sense of our nation to reel with ecstasy. But how is it, then, that the Bayreuth conductors, when they come to England and feel the London orchestra under their hands for the first time, exhibit a sort of intoxication like that of a pianist who, after having had to make the best of poor and cheap instruments all his life, is suddenly set down to a Steinway or Erard concert grand? Even Richter, whose first experience here came at a time when things, orchestrally speaking, were admittedly very bad with us, appears to have felt this; for Herr Levi, who has expressed his astonishment and delight freely to his interviewers, lets out the little secret that Richter prepared him for a rare treat; and Herr Felix Mottl certainly owed some of the magnificent efficiency which he showed at his first

concert here to the excitement of having under his command an orchestra for the splendour of which his Bayreuth experience had not in the least prepared him. Still, neither Richter nor Mottl has confessed himself so openly and so oddly as Herr Levi. He evidently felt that his remarks to the interviewers would not carry conviction, since a stranger in a foreign land will say anything to an interviewer. So he reserved the real compliment to our resources for the moment of action on the concert platform. The announcement of Beethoven's Seventh Symphony as the chief item in the programme was not at first very tempting, because Richter, who is rather addicted to endless repetitions of his old successes, has worn that work threadbare. But the performance under Levi proved full of surprises. The coda of the first movement, the magic which has eluded so many conductors, almost took away the breath of the audience by its sudden and surprising realisation, apparently without the slightest preoccupation or effort; and whilst the Beethoven devotees were still staring, he laid down his stick, proceeded to blow his nose, rub his hands, and otherwise convey to the audience that he was only the fly on the wheel of the English band. Of course, the English band, knowing its master all the better for his consummate knowledge of when he was wanted and when he was not, obeyed the bâton when it came



into play again, as if every nerve in the orchestra were in direct communication with his brain. Even the "Tannhäuser" overture, so hackneyed by this time that one almost longs for "William Tell" by way of novelty, was a revelation; the cadence to the song of Venus, and the final section of "The Pilgrim's March," with the new reading for the drums, produced an effect never heard before. These repeated triumphs of the Bayreuth conductors give fresh point to Wagner's own definition of the conductor's function, simple as Columbus's solution of the egg problem. He says nothing about parsing scores, or doing without them, or being able to play every instrument in the orchestra, or giving every man his cue (and letting every one in the room see you do it): according to him, the whole duty of the conductor is simply "to give the right time to the band." Herr Levi, it appears, knows so perfectly where his function stops that when the band has got the right time from him he puts down his stick until the next modification of speed is due. It seems simple; but our own conductors do not seem to find it so. Levi bids fair, in some ways, to become the most popular of all the famous conductors brought out by Mr. Schulz-Curtius. Richter's bulk and grandeur, Mottl's concentrated force and finesse, and Siegfried Wagner's poetic charm, were all fascinating, but they have not in any way forestalled the dry enthusiasm, the unerring artistic cunning, the wiry activity, the humorous sanity and tough, healthy, workmanlike delight in doing the thing with a sure hand as well as it can be done, of this amiably crafty old gentleman, who, after two rehearsals, plays with our rather stiff-necked London orchestra as a potter plays with his clay.

But now comes the home question, to which all these compliments to foreign conductors are only by way of preamble. If we admittedly produce the best band in the world, why in the name of British patriotism do we produce the worst conductors in the world? Why have we to send to Vienna, to Carlsruhe, to Munich, for men able to show us the value of the orchestra we have produced; and why is it that when they come the first effect of their achievements is to convict all our own conductors of being mere amateurs, and appallingly bad amateurs at their worst? No one with any common sense will accept the crude solution that the Englishman is a worse musician or a less resolute and resourceful leader than the German or the Jew. There is no evidence to show that any of the Wagnerian conductors is as highly gifted musically as Professor Stanford; and Sir Alexander Mackenzie is clearly not inferior to, say, Siegfried Wagner, in nerve and physical energy. The real difference, of course, is the difference of education. The German musician gets soaked in music from his childhood—not street piano music, nor Margate

pier music, nor "Jackson in F"—but in the masterpieces of Beethoven and the music dramas of Wagner; whilst the musical Englishman can only thump out "arrangements" on a cheap piano, and save his shillings, if he is within reach of London, Manchester, or Glasgow, to go once or twice a year and hear a symphony conducted by a German expert or an English novice, or perhaps to the Royal Italian opera to hear Gounod's "Faust" conducted by Signor Beignani. Occasionally the provinces are regaled with a "festival," the proceeds of which, instead of being devoted to the establishment of permanent artistic activities in our wretchedly dull and philistine provincial towns, are coolly appropriated by the hospitals on the ground that the festival was originally only a "charity sermon" with a special anthem. Mottl says of the art of conducting that it cannot be learnt—that you step to the desk, and if you can do it, you do it. But when the Englishman steps to the desk he does *not* do it—cannot do it. How could he when the whole *technique* and tradition of the orchestra is as strange to him, no matter how splendid his musical endowment may be, as skating is to a South Sea Islander? There are plenty of competent men to be found in the orchestras of our theatres and music-halls, accompanying comic singers, arranging music for pantomimes and melodramas, pulling through comic operas in the provinces with bands of from two to ten incompetent performers, or presiding proudly during the *entr'acte* in a London theatre over a waltz or "Reminiscences of Sullivan." But they are only competent at the work to which they have served their apprenticeship. Give them the same practice and training in the symphonies of Beethoven and the music dramas of Wagner, and there will be no need to import conductors. The whole subject is one which should be taken into consideration by local authorities. Why we should have so deep a sense of duty of showing the people casts from the antique, and putting bookshelves loaded with poetry within their reach, and yet never dream of giving them an opportunity of hearing the masterpieces of music, is not apparent. The brass bands for the parks, though an excellent institution, no more meets the difficulty than the shop windows of the Haymarket and Bond-street supply the need of a National Gallery. Every town corporation of any importance in the country ought to negotiate with Mr. Schulz-Curtius, or Herr Richter, or Mr. Henschel, or Sir Charles Hallé, or Mr. August Manns, for one or two first-rate symphony concerts in each year, to serve as a standard of excellence to a local orchestra, which should be founded as part of the municipal school of art, and supplied with instruments at the public expense. We shall then begin to grow our own conductors, instead of having to go up the Rhine for them.—*Daily Chronicle*.

THE ELECTRIC ORGAN.

The following article appeared in a Worcester contemporary. We think it is of great interest, as it refers to the Cathedral of Worcester and the organ at present to be found there. The new organ (which may be called an electric organ) will be one of the largest and most important instruments erected on this principle, and may have a great influence on organ building in the future. With all the possibilities suggested by electricity applied to organs, at present we regard the system as in a transitory state, on the future of which no one can safely decide.

"MUSIC BY ELECTRICITY.

"Manifold are the adaptations of electricity. It will light our streets and houses, drive our machinery, cook our dinners, cure our neuralgia, even at times pull us back from the edge of the grave, besides enabling us to transmit messages not only from end to end of our little island, but across the seas. By one of its most recent adaptations it will provide our music, and for this purpose we are about to have it introduced in our Cathedral. The Dean and Chapter of Worcester have decided to have reconstructed the Cathedral organs, which means a practically altogether new electric organ, such as is being or has been constructed for several churches, notably St. George's, Hanover-square, London.

"It is an extraordinary feature of the new organ that it doesn't particularly matter where you put it. Your organ pipes may be scattered all over the building, tucked away in odd corners, occupying no floor space; fixed as a bracket arrangement on the walls, or even slung up to the roof. For instance, one of these organs has been put into the private house of a gentleman living near Dundee. Some of the pipes have been turned upside down in order that the tone may be directed to the music-room below, while the swell, echo, and solo organs have been accommodated in attics at the top of the house, speaking into the hall through a specially-constructed resonance chamber, which can be closed at its upper end by the movement of the swell pedals in such a manner that a wonderfully distant effect is produced. The performer in this case is seated in the hall, sixty feet from the organ. The new organ at the Cathedral will be divided into halves, located on opposite sides of the choir in the most western bays. The organist can sit where he chooses, or wherever may be most convenient for the particular service proceeding. It is exaggerating, certainly, to suggest that he might take the key-desk home with him, and play the organ in the Cathedral at his own fireside, but he can have the key-desk—or console—in any part of the Cathedral without having any different effect on the organ,

since, wherever the console may be, the movement of a key or a pedal has instantaneous effect on the pipes.

"The console of the organ for St. Paul's Church, Burton-on-Trent, is only four feet by four feet and four feet four inches high; so that the movement of the key-desk is a matter of trifling trouble, and the organist can sit with his choir, whether in the nave or chancel.

"The communication from the movable key-desk in one part of the Cathedral simultaneously to the two parts of the organ in two other parts will be effected by a small electric cable—in circumference about equal to one of the fingers. Only an almost infinitesimal current of electricity is required, a few dry cells only being needed for a large organ. It is claimed for these organs that they furnish greater power, purity, and variety of tone. All the key-boards and pedals may be furnished with a "double (or first and second) touch," by means of which the organist can, by a deeper depression of the key against a stronger resistance to the finger than that offered by the first touch, give expression to individual parts, or produce *sforzando* effects on either single notes or chords, thus attaining effects hitherto impossible.

"The touch of the keys is claimed to be as light as the pianoforte, and the repetition quicker, the extreme number of repetitions per second having a marked influence on the tone of the pipes by reason of the percussive blow secured. Further improvement in the matter of tone, in fact, the chief improvement, is due to varieties in the principles and construction of the pipes themselves. The inventor the other day tried the effect with a few pipes at the back of the present organ in the Cathedral, and the result of the experiment promised well for the greater beauty of tone which is expected with the new organ.

"The organist will be saved the trouble of turning to right hand and left and removing his hands when he wants to alter the combination of stops, to push in or pull out stop handles. By touching a row of "stop-keys," working on a centre pin, and placed above the upper manual, he can alter the combination of stops and couplers with rapidity. By means of stop-switches, one worked by the hand, the other by the foot, the organist can instantaneously switch on a new combination of stops, which he may have arranged before he began, or at some convenient stage of the performance. He can also transpose into any key, electrically, by merely moving a switch.

"The new organ is expected to be much more beautiful—to listen to, that is, not to look at—than the nave and choir organs now in use at the

Cathedral, both of which will be done away with. Only a few of the stops will be retained for use in the new instrument, these being two or three of the old stops made by Renatus Harris, some time in the last century. The very handsome front of the nave organ, given to the Cathedral by the late Lord Dudley, will be retained, but carried further back into the bay, causing the opening up of the fine Norman arch, which the organ at present fills up. The new organ, with its great simplicity, ease of manipulation, delightfully light touch, perfect re-

petition, remarkably fine musical effects—one of the features of the organ is a new stop (*Tubla plena*) said by the organist of Peterborough Cathedral to be 'beautiful and most effective in combination with either diapason, gamba, or reed tone'—and remarkable results of the 'double touch' action, is likely to still further improve the already beautiful musical service, in keeping up the excellence of which the Cathedral authorities take the greatest pride and interest, of which the present step is a proof."



PRIZE COMPETITION.—No. 16.

In the following extract the names of several musicians of note are hidden. Competitors are required to find and enumerate them.

We offer a Prize of ONE GUINEA to the competitor who sends in the complete list.

The following rules must be strictly adhered to, or competitors will be disqualified :—

1. The Coupon below must be filled in and returned to our London Office, 84 Newgate Street, *not later than* first post on June 20th, the outside of the envelope being marked "Competition."

2. The Competition is free to all who send in their replies attached to the accompanying Coupon. Competitors may send in more than one answer if they choose, but a separate coupon must be used for each.

3. In the Envelope must also be enclosed another *Sealed Envelope*, bearing on the *outside* the Motto chosen by the Competitor (and which also appears on the Coupon), and containing *inside* the Name and Address of the Competitor, but *not* the Coupon.

4. In the event of a tie the prize will be awarded to the envelope first opened. The Editor's decision must, in all cases, be considered final.

Coupon.—No. 16.

Please cut out neatly.

HIDDEN NAMES.

Motto _____

" 'Seize them both!' cried the outlaw, without giving Bob a chance to show his prowess, or do more than ejaculate with a gasp, 'Oh! rubbish.' Without further ado he led the way across the plank spanning a chasm, artfully concealed from view by the undergrowth. When safely over Eva, however, rose to the occasion, whipped out her hairpins, utilising her glorious wealth of chestnut hair, that charm essentially feminine, with such telling effect that the stern chieftain's heart was melted, and, making a deep obeisance, he thus addressed her: 'Maiden, thou hast conquered, fear not, all is well; daring outlaws though we be, rather than harm should befall you Eric or De Rouse shall escort you both to the furthest confines of the forest.'"



ORATORIO is the musical presentation of a dramatic story without action, scenery, or costumes.—*Speaker.*

Music is made for the song, not the song for music. Such is the established order of the accord between "music and sweet poetry." We have no Victorian song-books, like those of Elizabethan days, when the poet and the lutanist were one.—*Saturday Review.*

REAL INFLUENCE.—He who can make a single person feel that there is a better method of life than that which he has been pursuing, and arouse his desire to enter upon it, has done more for the society of the world at large than if he had analysed and exposed his faults and failings with the utmost penetration and ability. Real influence is exerted far more in vitalising new ideas, or, rather, ideas that have lain dormant in the minds of men, than in any criticism.

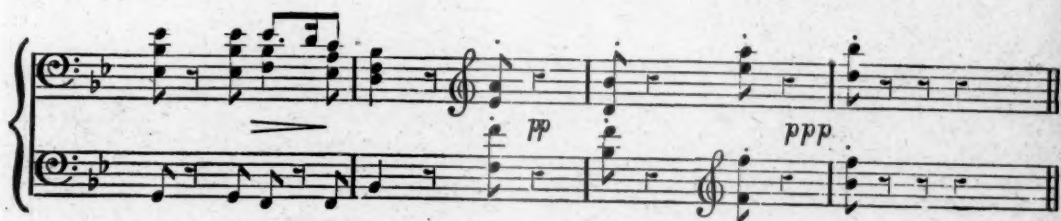
Milkmaid's Dance.



Allegretto Scherzando.

FRANK MERRICK, Junr.,
Aged 8.



Last time Segue Coda*1st Time.**2nd Time.**Coda*

PIECES WORTH STUDY.

FANTASIE IMPROMPTU BY CHOPIN.

This effective but difficult piece is in the key of C sharp minor, commencing in the left hand on the dominant, which is sustained for the first two bars. It is called "Fantasie Impromptu" because it is a piece of a *free* character, that is, the composer is not bound by certain rules, but works out his ideas as he pleases. Special attention must be paid to the left hand in order to play the triplets in an even flowing style and as delicately as possible. This passage, consisting of extended notes, must be played with a very loose wrist, with one of the fingers acting as a kind of pivot, from which the other fingers stretch up and down. By this means the hand will soon move quite easily and smoothly. The right-hand fingers play four notes against three in the left; to overcome this awkward passage practise each hand separately until the mind has thoroughly grasped the notes so that each work quite independently of the other, and then try to combine them, listening principally to the right-hand part, and endeavouring to let the left hand run smoothly on without any reference to the right hand. Here especially it is very important not to let "thy right hand know what thy left hand doeth"!

At bar 13 the thumb must bring out the melody, which is the first note of each group, but at bar 17 the second note of each group forms the melody, and should be played with the little finger; the movement continues in this way until we get to the grand run ending in a *double forte*.

The next movement is written in the key of D flat major, which is the enharmonic equivalent to C sharp major. The reason for writing this movement in the key of D flat major instead of C sharp, the tonic major, is to avoid the use of so many accidentals, which would make the piece very difficult to read. The same remarks concerning the left hand of the last movement are applicable to this one; in the right hand the appoggiaturas require to be played with great delicacy of finger. We then have a return of the first subject in bar 37; from the change of key the third note of each group forms the melody, and it is therefore slightly emphasized. In the concluding passage the melody of the second movement appears in the left hand, but the time values are not the same. This piece ends with a chord of the tonic major; when a piece in the minor mode ends with a chord containing a major third, the chord is called a *Tierce di Picardie*.

GONDOLIERA BY MOSZKOWSKI.

The title of this piece naturally suggests that it should be played in an easy dreamy manner. It is written in the key of G minor and commences

very softly in the left hand; the notes in the right hand are slightly detached, and the first two notes in the second bar are slurred, while the third note is tied. Do not on any account strike it, or the effect will be entirely lost! In bar 15 the first part is repeated in octaves, gradually working up louder and louder until we arrive at bar 25, when there is a *double forte*. In bar 27 the left hand crosses the right in order to strike the top B's, giving them great emphasis; the passage between bars 35 and 50 may be hurried up a little. This subject is again repeated, but the right hand is accompanied by triplets instead of chords as previously. Bars 67 and 71 contain awkward passages of two notes against three, but the remarks made on a similar difficulty in the previous piece serve for this one also. The next difficulty will be found in bars 112 to 114; the stretch of the octave containing the third is particularly trying, especially for small hands. The words *Con Malinconia* marked over bar 122 mean that the passage is to be played in a melancholy, desponding manner. The piece ends with an arpeggio on the chord of the tonic major—this is another instance of the *Tierce di Picardie*.

DEUXIEME MAZURK BY GODARD.

This charming piece will be found suitable both for the concert and drawing-room. It commences in the key of B flat major with a very tiresome run in the right hand. Be sure to get your thumb on the A and on the D! In bar 5 the melody is in the inner part, which must be well brought out, while the chords in the right hand are played softly. The passage beginning with bar 30 commences *piano*, gradually working up louder and louder until we arrive at a *double forte*, when it gradually diminishes in time and tone. This passage should be played two notes in the left hand, two notes in the right, and so on. We now have a return of the first subject. The piece then goes into the key of G flat major; this movement should be played very smoothly and delicately, sustaining the minims in both hands their full time.

The *double forte* part needs deliberation in order to play the octaves with great clearness; in the middle of this part the piece goes back to its original key, and there is a repetition of the first subject. The next change of key is into G flat major; take care of the leaping chords! The second subject reappears, and after that we have a return to the original subject and key, ending with some full *double forte* chords which require a nice, loose, free wrist for their proper execution.

M. L. W.

Owing to the illness of our special commissioner, the Educational Articles we had announced are necessarily temporarily held over. Our next issue will, however, contain, in addition to the usual Portraits and Biographies, Result of May Competition, Particulars of New Competition, and specially-written Articles on "New Pianoforte Systems," "How to Choose Musical Instruments," &c., &c.



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TO hear many people talk one would imagine that the most important class of persons who call themselves musicians are the critics, an idea which we are bound to say is very comforting and pleasing to those gentlemen, and one which they can hardly be expected to resent. To all appearance no one is so powerful in the musical world as the critic of a widely-read paper. He seems to have the power of deciding the future of rising performers and composers, to be able to give a helping hand to a friend, or to relentlessly "sit upon" an enemy; and therefore a person, like heathen deities, to be propitiated. As a matter of fact, however, the influence of musical critics on public opinion, unless men of world-wide reputation and proven mental power, is very slight. They cannot in the long run prevent merit from coming to the front, nor can they, for any length of time, bolster up unworthy reputations. The financial test is by far a better criterion of an artist's ability than the opinion of a mere quill-driver, so genius and real talent can afford to smile at the impertinencies of men who, though by force of circumstances able to inflict their opinions on the world, are yet totally powerless to materially cloud the judgment of the general public, on whom both artists and critics exist. What share have the critics had in the success of Patti, Paderewski, Sarasate, Balfe, Sullivan, Mascagni or Humperdinck? Every audience contains as many critics as there are intelligent human beings present; the most powerful critics an artist has are therefore his listeners, not only because they are so numerous, but because their opinion represents that which "makes the more to go"!

HANDEL'S "MESSIAH."

At the present time a good deal of interest is being taken in the sublime work of the great master. We are afraid many of the new ideas expressed will not be received by all in good faith. The following able article appeared in the "Birmingham Gazette" in September last. We think it is worth reproducing, and we acknowledge with gratitude the kind permission granted for giving it in our present number:—

"There is no need to seek for evidence of the popularity of Handel's greatest oratorio, and still less need to urge its right to its unbounded popularity. The music has been heard and is still heard more frequently than any other music, but for those who delight in listening to it and who find pleasure in hearing about its origin, there are many questions relating thereto which have not as yet been satisfactorily answered, although the answers have been long and diligently sought. We learn from Handel's first manuscript of his score the day on which he began writing that manuscript and also the day on which he completed the copy. The knowledge thus and otherwise obtained has, however, led to authoritatively made statements which will not stand inquisition. Handel died in 1759. In 1760 the Rev. John Mainwaring published 'Memoirs' of the great composer, and therein wrote, in reference to the production of 'The Messiah,' 'London seemed to refuse him. For even his 'Messiah' had met with a cold reception.' This ambiguous sentence was echoed by later writers. Burney accepted it, and in his account of the 1784 Commemoration of Handel stated that the truly noble and sublime work was not only ill attended, but ill received, on its first performance in 1741. Hawkins was still more explicit. 'The Messiah,' he says, 'was performed for the first time in Covent Garden in the year 1741, by the name of a 'Sacred Oratorio.' As it consisted chiefly of chorus, and the airs contained in it were greatly inferior to most in his operas and former oratorios, it was but coldly received by the audience; the consciousness whereof, and a suspicion that the public were growing indifferent towards these entertainments, determined him to try the temper of the people of Ireland; accordingly he went to Dublin in the year 1741, and gave a performance of 'The Messiah' for the benefit of the prisoners in that city.' Mainwaring, Burney (who, however, later on acknowledged that the statement about the oratorio being first performed in London could not be proved), and Hawkins, were respectable authorities, and for about a century chroniclers followed them. Ultimately, that is in 1852, Horace Townsend proved conclusively, or nearly

so, that 'The Messiah' was never performed until it was in Dublin, on the 13th of April, 1742, and that what had been written by Mainwaring, Burney, and Hawkins was altogether erroneous. Another item of knowledge of which strange use has been made by commentators is that Handel commenced writing 'The Messiah' music on the 22nd of August, 1741, and finished it on the 14th of the following month. This has been a wonder unto many; but evidence can be adduced to prove that the inclusive twenty-three days were devoted to merely writing down the notes, not to the composition of the music. The composer's last opera, 'Deidamia,' was produced on the 10th of January, 1741, and it is inconceivable that a man of Handel's energy and habits would indulge in idleness for eight months or more of a year. The probability is that the airs and choruses of 'The Messiah' were thought out long before the writing down began, and it is well known that every composer who is worthy of the name and whose works are worthy of remembrance mentally sketches and mentally elaborates before he begins duty on his manuscript. The supposition that Handel worked out and kept in mind all the beauties of his 'Messiah' score adds much more to his fame than the supposed fact that he composed all the sublime music of his 'Sacred Oratorio' between the 22nd of one month and the 14th of the next. It is time for the marvels of the twenty-three days to be forbidden a place in the accounts of Handel and his works.

"Another statement, not, however, closely touching 'Messiah' questions, but relating to a master's methods of work, was based upon a little brass plate upon the organ upon which Handel is said to have played while in the service of the Duke of Chandos at Cannons. The inscription is as follows—'Handel was organist of this church from the year 1718 to 1721 and composed the oratorio of 'Esther' on this organ.' The last part of this sentence encourages the belief that Handel first worked out his music with his fingers on a keyboard, and afterwards wrote down the notes thereof. The notion that this is a composer's method is too ridiculous to be seriously considered, but it is none the less true that the words about Handel composing 'Esther' on an organ have led to the acceptance of this absurd notion. Another matter which has for some years exercised Handelian scholars is—what was the executive of which the composer had command when performing his 'Messiah' music? There is an account in the handwriting of J. C. Smith, Handel's amanuensis, of the expenses of a performance of 'The Messiah' at the Foundling Hospital on the 3rd of May,

1759. According to this account there were twelve violins, three violas, three violoncellos, two double-basses, four hautboys, four bassoons, five trumpets and horns, and kettle-drums. There were five principal vocalists, six boys and twelve chorus singers. The list gives twenty stringed instrument players and twelve wind instrument players. What part did the players upon the hautboys, the bassoons, the trumpets, and the horns take in the performance? The only movement in Handel's manuscript score, and in the printed scores of Randall, Arnold and Preston, which has hautboy parts is "Their sound is gone out," and in this chorus there are not more than a dozen notes which are not duplicates of notes in the voice parts. The bringing to light by Mr. H. D. Wetton of an old set of band parts belonging to the Foundling Hospital would, it was hoped, partially at least settle the question concerning the use of hautboys and other wind instruments in early 'Messiah' performances. Unfortunately, the discovered books, if they prove anything, prove only that Handel's 'Messiah' hautboy and bassoon parts were no more than doublings of vocal chorus parts and doublings of instrumental string parts.

"Yet another matter may be referred to. In what way did Handel use the organ in his oratorios? At the present time there are some who advocate the preparation of a written organ part for the airs and choruses of 'The Messiah.' One thing is quite certain; for more than half-a-century after the production of the oratorio no such thing as a written-out organ part of the work was in existence. The organists of the earlier part of the present century were compelled to play from a full score and a figured bass part, and now we know not in what manner the composer and his assistants and immediate successors made use of the king of instruments while assisting in the interpretation of his music.

"There are other things worthy of consideration while attempting to set forth the early history of Handel's 'Messiah.' We have, however, said enough to show that our knowledge of the recent past is very meagre; let us now proceed to a relation of some significant facts about which we may be tolerably certain.

"Towards the end of the eighteenth century the musical people of England seem to have discovered

the fact that Handel's grand choruses would gain in grandeur of effect were they given by large instrumental and vocal bands. In consonance with this discovery a great idea was generated, cherished, and matured, in 1783, for a commemorative performance of some of the composer's greatest works. How this idea was acted upon and brought to bear fruit may be made plain by quoting from Dr. Burney's Account of the first Commemoration of Handel. The writer says:—"In a conversation between Lord Viscount Fitzwilliam, Sir Watkyn Williams Wynn, and Joab Bates, esquire, commissioner of the Victualling Office, the beginning of last year, 1783, at the house of the latter, after remarking that the number of eminent musical performers of all kinds, both vocal and instrumental, with which London abounded, was far greater than in any other city in Europe, it was lamented that there was no public periodical occasion for collecting and consolidating them into one band, by which means a performance might be exhibited on so grand and magnificent a scale as no other part of the world could equal. The birth and death of Handel naturally occurred to three such enthusiastic admirers of the great master, and it was immediately recollected that the next year would be the proper time for the introduction of such a custom; as it formed a complete century since his birth, and an exact quarter of a century since his decease." This extract set forth the manner in which the gigantic commemoration performances of Handel's oratorios originated. At the first of these Commemorations, in 1784, the performers numbered 274 singers, 157 stringed instrument players, 89 wind instrument players, and four drummers.

"Subsequent Commemoration Festivals and the Handel Festivals at the Crystal Palace have shown that Handel's music will better than the music of any other composer properly bear handling by gigantic performing organisations. The great master's choruses may be given effectively by less than 60 players and singers, and with irresistible impressiveness by thousands. The limitations of numbers must be looked for in acoustical possibilities, not in the capabilities of the performing organisations, nor in the characteristics and qualities of Handel's music. The same cannot be said of any other master."



RIGHT AND WRONG.—Our children need to be practised in the discrimination between right and wrong; their consciences require not merely to be awakened, but to be taught. They need to be shown the difference between obstinacy and firm-

ness, between rude insolence and manly frankness, between a servile compliance with other people's wishes and courtesy, between real strength and violence, between honourable thrift and covetousness, between a liberal temper and prodigality.

DR. FRANK MERRICK.



The subject of this brief sketch enjoys the distinction of being the only Doctor in Music resident in the city of Bristol or its environs. Born and bred in this good old town, Dr. Merrick's career as a musician has been so rapid that he is as a meteor shot out of the sky. It is such a comparatively short time since he gave his whole energies to the pursuit of music that many of his townsmen probably are hardly aware that the well-known "Dr." Merrick has been so long in their midst—but "such is life!"

Dr. Merrick received the diploma of Licentiate in Music from Trinity College, London, in July, 1882, following up this by successfully passing as a Licentiate (in musical composition) of the Royal Academy of Music in January, 1886. In June, 1888, he graduated as Bachelor in Music at Trinity College, Dublin, and in June, 1890, he proceeded to the degree of Doctor in Music at the same University, a steady rate of progression from the commencement of a musical career which is rarely to be met with.

Dr. Merrick has a large teaching connection in Bristol and Clifton, and he is also well known through his connection with Trinity College, London, for which institution he is local Secretary. Musical theory has always been a strong point with him, and it is not therefore to be wondered at that he has many successful pupils at musical examinations, some of which have highly distinguished themselves.

A highly-gifted, patient, logical, methodical and sympathetic teacher, Dr. Merrick would, but for a cause for which he is not responsible, probably take high rank as a public performer. Through an accident in youth he has not the full complement of fingers to use, yet he is a wonderfully adept pianist for all that, and a splendid sight reader.

Dr. Merrick is a prominent member of the Incorporated Society of Musicians, and he read a paper which excited considerable comment at their annual conference a few years ago.

We are presenting our readers with a composition by Frank Merrick, Junr., which is interesting as the *bona-fide* work of a boy of eight. Master Merrick, who seems to bid fair to carry on the family gift for music, has just passed the senior examination in Musical Knowledge of Trinity College, London.



HURRY-SKURRY AND ITS CONSEQUENCES.—In prescribing for a patient the other day a physician, who was a specialist in nervous difficulties, declared that a young woman under his charge was literally killing herself by too rapid movements. "She is not satisfied," he said, "with going about and doing things in a quiet, ordinary way, but actually rushes through with her work and continually overtaxes herself. She cannot be convinced that a little more deliberation might accomplish just as much and save her strength. So firmly is this habit of haste fixed upon her that she will run up and down stairs when there is no need for hurry, and, indeed, when there is no possible pretext for doing it."

The doctor's prescription was: "A good deal more deliberation, a large amount of rest, and pleasant occupation." This world is full of people who are rushing themselves to ruin of health as fast as they can go. They not only rush, but worry, and, between these two, subject their nervous system to more wear and tear than anything short of wrought steel would endure.

TRUE BEAUTY.—The most natural beauty in the world is honesty and moral truth; for all beauty is truth: true features make the beauty of a face, and true proportions the beauty of architecture, as true measures that of harmony and music.

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RESULT OF PRIZE COMPETITION No. 14.

We have much pleasure in announcing the winner of this competition as

Miss M. DOROTHY MORLEY,
Mozart House,
Denmark Hill, S.E.

Her paper was a model of neatness and correctness, and her answers are given below. A cheque for 10/6 has therefore been sent to Miss Morley at the above address.

The papers sent in by the following are deserving of honourable mention, but the dates in many instances were great stumbling-blocks. Marion Cowan, Hull; Florence Katharine Mayer, Gloucester; Herbert Newman, Walworth; and Miriam Austin Spark, Worcester.

PRIZE COMPETITION No. 14.

No. 1.

Give dates of Mozart's

- (a) Birth,
- (b) Death;

and Gounod's

- (a) Birth,
- (b) Death.

Mozart.

Born January 17th, 1756;
Died December 5th, 1791.

Gounod.

Born June 17th, 1818;
Died October 18th, 1893.

No. 2.

Say what you know about any two of the following:—

August Manns,
Arthur Sullivan,
Edward Lloyd,
Sims Reeves,
Adelina Patti.

SIMS REEVES.

The date of John Sims Reeves' birth is uncertain, as it is stated in some books to be 1821, and in others to be 1822. The event, however, took place on October 21st, at Shooter's Hill. Almost from his infancy he was taught music by his father, who was very strict with him, for he had to get up for his pianoforte lesson at five o'clock in the morning. When only fourteen he was appointed organist at North Cray Parish Church. Besides the organ he could play the violin, violoncello, oboe, and bassoon. He was a particularly good violinist, so much so that he frequently acted as orchestral leader, but it is as the prince of English tenors that he has distinguished himself. Strange to say, he was first of all trained as a baritone, and it was not

until after he had sung for some time that he discovered he was a tenor. He made his first appearance on the stage at Newcastle as the "Gipsy Boy" in *Guy Mannering*. Then he came to London, and acted at the Grecian Theatre under the name of Johnson, and afterwards accepted an engagement as second tenor at Drury Lane under Macready. In 1843 he went to Paris, and took lessons from Signor Bordogni, and was by him advised to place himself under Signor Mazzucato at Milan. Whilst there he obtained an engagement at La Scala, where he took the part of "Edgardo" in *Lucia*. One night he had a sore throat and was unable to sing, but the doctor, after examining his throat, said he could do so if he liked. Reeves, however, still refused, and then a number of gendarmes were sent by the authorities to his lodgings, and took him by force to the theatre. But he was firm, and though they drove him there they could not make him sing.

In 1848 he sang for the first time in oratorio, at Exeter Hall, taking the tenor parts in *Judas Maccabæus*, and he sang at all the Handel festivals from 1859 to 1877, but as Sir Michael Costa refused to lower his unusually high pitch to that used on the Continent, he refused to sing any more at these festivals.

Sims Reeves was closely connected with the Popular Concerts, which had their origin in concerts of a mixed kind which used to be given during Cattle Show week for the benefit of country visitors.

In 1850 he married Miss Emma Sucombe, who was an accomplished soprano singer. Their son, Mr. Herbert Reeves, has also appeared in public as a tenor singer. The impression created by Sims Reeves' singing, whether in oratorio or such ballads as "Tom Bowling," "Come into the garden, Maud," and "My Pretty Jane," etc., will never be effaced from the minds of those who have been fortunate enough to hear him in his prime.

"Here is a young man," says a critic, "who, to all the charm of youth, and the advantage of a graceful figure, in addition to his having a voice of the most superb quality and extensive compass, unites a method of vocalisation which is in itself a model."

SIR ARTHUR SULLIVAN.

Sir Arthur Seymour Sullivan, one of the greatest living composers, was born on May 13th, 1842. His father was bandmaster of the Royal Military College, and when Arthur was three years old, the family removed to Sandhurst, where his father taught him every instrument in the band, except the bassoon and hautbois, and although he did not

play in the band, he took part in all the practices. He was soon sent to a private school in the village. While he was there a new master came, and gave the boy glowing accounts of the beautiful music at Westminster Abbey and the Chapel Royal, and of the splendid musical training that the choirs had. This made him try to persuade his father to send him to a choir school. His father, however, was very much against him going to one, and when he was eleven sent him to a boarding school at Bayswater. His new master could make nothing of him, and wrote to his father, telling him that he had far better let the boy follow his inclinations. His father finally consented, and his master took him to Sir George Smart, the organist of the Chapel Royal. Sir George was much struck with the boy's voice, and, as he accompanied himself in his songs, saw that he was something of a musician. He advised him to go to the Rev. Thomas Helmore, the head of the choir school.

He saw Mr. Helmore on Saturday, and on Tuesday joined the school. He stayed in it three years, and during that time was always composing. He was greatly encouraged in this by Mr. Helmore. When Sullivan was only fourteen, he read in a newspaper of the foundation of the Mendelssohn Scholarship. He obtained Mr. Helmore's leave to enter for it, and sent in his compositions, and out of thirty candidates he and Sir Joseph Barnby were picked out to appear at the Royal Academy, before Goss, Sterndale Bennett, and others, to undergo a *viva-voce* examination. At the end of it they were told that one of them would, the next day, receive a letter nominating him the successful scholar. The next day a letter came for Sullivan, which told him that he was elected the first Mendelssohn scholar. As his voice had not yet cracked, he was obliged to stay on with the choir, but through the kindness of Mr. Helmore was allowed to study at the Royal Academy. He remained there two years, and was then sent to Leipzig to complete his training. At the age of nineteen he returned to London, with the music of Shakespeare's *Tempest*. From this time his musical career began.

Sullivan has composed in almost every style, though he has lately devoted himself more to the composition of operas.

Some years ago he received the honour of knighthood from Her Majesty, to the satisfaction of all musicians.

Of his sacred works the best known are *The Golden Legend*, *The Light of the World*, and *The Prodigal Son*.

Amongst the most popular of his operas are *The Mikado*, *H.M.S. Pinafore*, and *The Gondoliers*. One of the most clever is a little operetta, *Box and Cox*, which he wrote in a remarkably short time, the opera being announced for public production one Saturday, while upon the previous Monday evening he had not written one note of it.

Sir Arthur Sullivan has also set many of our best known hymns to beautiful music.

No. 3.

Who is the organist of

- (a) St. Paul's Cathedral ?
- (b) Westminster Abbey ?

Organist of St. Paul's Cathedral :

George Clement Martin, Mus. Doc.

Organist of Westminster Abbey :

John Frederick Bridge, Mus. Doc.

No. 4.

Give the composer of

- "The Creation."
- The "Kreutzer" Sonata.
- The "Unfinished" Symphony.
- "The Harmonious Blacksmith."

"The Creation."

Franz Joseph Haydn.

The "Kreutzer" Sonata.

Ludwig Van Beethoven.

The "Unfinished" Symphony.

Franz Peter Schubert.

"The Harmonious Blacksmith."

George Friedrich Handel.

M. DOROTHY MORLEY,

Mozart House,

Denmark Hill,

London, S.E.



LAZINESS is a great evil ; this truth is clearly evinced by the conduct of too many of our species. Idleness is bad enough of itself in all conscience, but when men are not satisfied with idling away their own time, and are found annoying their friends and acquaintances by frequent and lengthy visits to their places of business, it is intolerable. Young man, if you are out of employment, seek for

it ; and if you do not succeed, still keep trying ; at any rate do not weary the patience of your friends by sitting about their counting-houses and shops, yawning and wishing for that which is impossible ; depend upon it, a life of industry is the most cheerful situation in which you can be placed.—
G. A. Sala.

FANCIES AND FACTS FOR AMATEUR FIDDLERS.—V.

BOMBASTES.—So have I heard on Afric's burning shore,
A hungry lion give a grievous roar ;

ARTAX.—So have I heard on Afric's burning shore,
Another lion give a grievous roar ;
And the first lion thought the last a bore.

The exact application of the familiar lines which head these remarks may not be particularly obvious to some of my readers, so it may be as well to explain a little.

Apropos of fiddles, I have ventured in previous papers to express certain views on the relative merits of old and new instruments, but in a recent issue of this journal I have been outroared by a much bigger lion, who tells us that old fiddles are a foolish fetish, and makes some other sweeping assertions of a more or less entertaining nature.

It is, perhaps, hardly fair to accept "*au grand sérieux*" all that the unlucky subject of an interview says to his inquisitor. There is something in the situation which is vastly tempting to the "interviewee" to indulge in a little harmless humour. Let us hope that such was the case with Mr. Heron Allen, as it seems almost an insult to his versatile genius, his profound intellectuality, and, last, but not least, his auditory *foramen*, to suppose that he really meant all he is reported to have said.

This "new lamps for old" cry is generally raised by those who have some direct pecuniary interest in the matter, which, of course, cannot be the case with Mr. Allen, who is, or has been, simply an *amateur* fiddle maker ; and as such has written a useful and entertaining guide for those tyros who wish to make fiddles out of their own heads.

If, then, we are to be forced to the conclusion that all these wonderful statements about varnish, professional players (or rather lunatics) who carry Strads about and play on modern instruments, etc., etc., are to be taken as the sober convictions of their utterer, let us regard them as the result of the pardonable vanity of one who has made fiddles to his own entire satisfaction.

Vuillaume, we know, regarded his productions as quite as good as the originals, whose appearance he copied so cleverly, and the story that Alard when in Genoa used his copy of Paganini's Joseph instead of the genuine article may be true enough, for reasons which are apparent to any practical

violin player ; but the fact remains that it would be well-nigh impossible to meet with a J. B. Vuillaume of any date which in point of tone will at all compare with a really first-class Strad or Joseph.

Poor Georges Chanut, in whose establishment Mr. Allen worked, and who was an excellent judge, and skilful repairer, certainly did not hold the same views as his pupil is reported to entertain when I knew him about fifteen years ago. I remember spending a Saturday afternoon with him in Wardour Street, in either 1880 or 1881, when, amongst other instruments, he showed me what I believe was the identical fiddle which a few months afterwards figured so prominently in "*Hodges v. Chanut*." Some details which transpired at that famous trial did not tend to increase in the public estimation what may be termed the romance of fiddle-dealing. The general impression at the time was that there was just a little too much *romance* about it !

At the risk of being deemed tedious, and over emphatic, let me once more impress on those amateurs who possess the desirable qualifications of a good ear, and some little artistic perception in the matters of form and colour, that it is not possible to purchase a new violin, even by Mr. Heron Allen, or any of the makers he names, which, after ten, fifteen, or twenty years, will be—whether regarded as a musical instrument, or an object of art—equal to a fine, uninjured specimen of old Italian work of the first rank. What some of the modern works may develop into in a century or so we cannot say. For practical purposes we must be content to take these things as we find them now, or as we may reasonably expect to find them in a less remote futurity.

A reason which lends some colour to the arguments of supporters of the "new fiddle" theory lies in the fact that large numbers of old instruments have been so patched and doctored that only a small part of their original fabric remains. There can be but one result to such manipulation, and it goes without saying that a good sound specimen of Pressenda, Rocca, Silvestre, and many others made in this century, is to be preferred to a be-patched and tinkered classic.

A. T. P.

— * * * * *

PRINCIPLE.—Those only read the world's future truly who have faith in principle, as opposed to faith in human dexterity ; who feel that in human things there lies really and truly a spiritual nature,

a spiritual connection, a spiritual tendency, which the wisdom of the serpent cannot alter, and scarcely can effect.—*Froude*.

CHINESE MUSIC.

The "Neue Musikzeitung" has an interesting article on musical notation, in which it states that, although, according to Fétis, the great musical historian, the Indian musical notation is the oldest of all, yet the Chinese is not much younger. The Chinese scale has seven notes, and the names of them are as follows: F—kung, which means emperor; G—tshung, which means minister; A—kio, which means the obedient nation; B—peen-tshay, which means leader; C—tshay, which means affairs of state; D—eu, which means a description of all

things; and E—peen-tshung, which means agent. It is remarkable that what we call high notes the Chinese call low, and what we call low they call high. The notes are written in perpendicular lines, instead of, as with us, horizontally; and are read from below, upwards; their distance from each other indicates their value and the rhythm of the music. There are signs to explain that a note is an octave higher or lower, or that it is repeated once, twice, or thrice, and also a sign to express a shake.

COMING CONCERTS.

June 1st.—Queen's (Small) Hall, Miss Winifred Robinson's Concert at 3.—Steinway Hall, Mr. Clifford Harrison's Recital at 3.

2nd.—Queen's (Large) Hall, Organ Recital at 3.30.—Popular Musical Evening at 7.

5th.—Queen's (Small) Hall, Mr. A. K. Virgil's Recital at 3.

6th.—Queen's (Large) Hall, Herr Wagner's Concert at 8.

7th.—Queen's (Small) Hall, Mr. Fitzroy Sheridan's Concert at 3.—St. James's Hall, Mlle. Chaminade's Recital at 3.

8th.—Queen's (Large) Hall, Mr. Daniel Mayer's Concert at 3.—Queen's (Small) Hall, Miss M. Carter's Lecture-Recital at 3.—St. James's Hall, Sarasate Concert at 3.—Steinway Hall, Mr. Clifford Harrison's Recital at 3.

9th.—Queen's (Large) Hall, Organ Recital at 3.30; Popular Musical Evening at 7.

10th.—St. James's Hall, Third Richter Concert at 8.30.—Princes' Hall, The Kneisel Quartette Concert at 3.

12th.—Queen's (Large) Hall, Grand Military Concert at 3.30.

13th.—Queen's (Large) Hall, Philharmonic Society at 8.—St. James's Hall, Mr. George Grossmith's Recital at 3.

15th.—Queen's (Large) Hall, Nikisch Concert at 3.—Queen's (Small) Hall, Miss M. Carter's Lecture-Recital at 8.—St. James's Hall, Sarasate Concert at 3.

16th.—Queen's (Large) Hall, Organ Recital at 3.30.—Popular Musical Evening at 7.

17th.—St. James's Hall, Royal Academy Students' Concert at 3.—St. James's Hall, Last Richter Concert at 8.30.—Princes' Hall, The Kneisel Quartette Concert at 3.

20th.—Queen's (Large) Hall, Grand Wagner Concert at 8.

22nd.—Queen's (Large) Hall, Nikisch Orchestral Concert at 3.—St. James's Hall, Sarasate Concert at 3.—Steinway Hall, Mr. Clifford Harrison's Recital at 3.

24th.—Princes' Hall, The Kneisel Quartette Concert at 3.

29th.—Queen's (Large) Hall, Nikisch Orchestral Concert at 3.—Steinway Hall, Mr. Clifford Harrison's Recital at 3.

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